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1910

# Boys in Blue : March

Henry Bartell  
*Composer*

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# THE BOYS IN BLUE MARCH

BY

HENRY BARTELL

5

MCKINLEY MUSIC CO.  
CHICAGO NEW YORK

Has-M.  
010979

Bart

Our Latest Song Success

Words by  
BETH SLATER WHITSON.

**BLUE-BEADS.**

Music by  
LEO FRIEDMAN.

**Chorus.**

Ev - 'ry breeze is sigh - ing "Blue-Beads, My pret - ty

Blue-Beads, My pret - ty Blue - Beads," And my

heart is cry - ing "Blue - Beads, My pret - ty

Blue-Beads," for love of you. Ev - 'ry

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158 Harrison St.  
CHICAGO

**McKINLEY MUSIC CO.**

74 Fifth Avenue  
NEW YORK

"MARCH"

[illegible]



5 3 3 3 4 2 5 3 4 2 3 1 3 2 4 1 5 1

*mf*

2 1 4 1 3 2 4 1 5 3 3 3

1. 2.

*fz*

TRIO.

*p.f*

4 2 2 5 3 2 1

5 1 3 1 4 1 5 1 5 1

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is divided into five measures. The first measure has a 2/1 time signature, and the second measure has a 4/2 time signature. The score is written in a simple, clear style, with a focus on the melody and accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written on a treble clef staff, and the piano accompaniment is written on a bass clef staff. The melody consists of a series of eighth and quarter notes, with some measures containing beamed eighth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and a more complex pattern in the right hand, including chords and single notes. The score is divided into measures by vertical bar lines. The melody ends with a final note on a whole rest.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and a solo voice or instrument. The piano introduction is marked with a forte 'f' dynamic. The solo part begins with a melodic line in the right hand, accompanied by a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.



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